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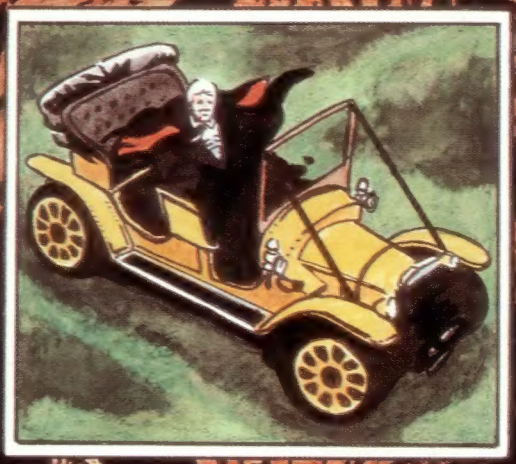
DOCTOR WHO & THE SILURIANS

DOCTOR WHO

AN ADVENTURE IN SPACE & TIME



code: BBB ~ Malcolm Hulke

The Doctor and Liz Shaw are called upon by the Brigadier to investigate strange power losses at an atomic research centre deep below a moor in Derbyshire. Despite a lack of co-operation from the station's director, Dr Lawrence, who resents UNIT's presence, they learn of an accident in the nearby cave system in which one of a pair of pot-holers was killed. The survivor, Spencer, has since been held in the sick bay, mentally unhinged, and is discovered drawing humanoid reptiles on the wall.

Convinced that the answer lies in the caves, the Doctor goes down alone to investigate - and is attacked by a gigantic prehistoric monster. The creature is called off by a mysterious signal from deep within the tunnels, and the Doctor hurriedly returns to the station to report his findings. The station's security officer, Major Baker, listens sceptically and urges that the Brigadier mount an attack upon what he believes to be saboteurs in the caves. The Brigadier agrees and during the search of the caves which follows, Baker shoots one of the 'saboteurs' - a humanoid reptile - which escapes in agony to the surface. Now certain that there is an intelligent species living in the caves, the Doctor decides to try contacting them.

A scientist from the station, Dr Quinn, has already achieved such contact, and the reptiles - Silurians - give him the task of returning the injured creature to the safety of the caves. Quinn has his own reasons for agreeing to this, wishing to study the Silurians at close hand and secure for himself a place in the history books of scientific discovery. Using a signalling device provided by the reptiles, he traces the wounded Silurian to an isolated farmhouse - where it has just killed the farmer in self-defence. But UNIT have already arrived to investigate the murder and the Doctor is suspicious of Quinn's seemingly illogical behaviour. Quinn finally locates the Silurian on the moor and takes it back to his cottage.

The Doctor gleans a little of the truth about Quinn from Miss Dawson, a close friend of Quinn's at the research centre. She expresses her worry about what he is doing, but stops short of betraying him. The Doctor visits Quinn's cottage but finds the scientist dead, killed by the creature he had been holding in captivity. Pieces of the jigsaw now begin to fall into place. The Doctor remembers a globe he and Liz found in Quinn's office, depicting the world as it was millions of years ago, together with notes on the Silurian era. But the most conclusive proof arrives in the shape of a Silurian itself, as it confronts the Doctor in Quinn's cottage. Before the Time Lord can establish friendship with it, though, the creature is frightened away and returns to the caves.

Determined to solve the station's problems himself, Major Baker steals back into the caves to uncover the saboteurs. However, he is instead captured by the Silurians and taken inside their base. Following a route marked out by Quinn, the Doctor and Liz also find their way into the base, where they see the creatures draining off power from the research centre to revive members of their race still in hibernation. At the same time they find Baker, who explains that the Silurians are asking questions about Mankind to assess their present offensive capabilities.

Arriving back at the research centre, the Doctor tells his story to an incredulous Permanent Under-Secretary, Masters, who has come from London to make a personal inspection in the absence of any progress by UNIT. The Brigadier decides to launch another attack in the caves, but the Doctor goes back down ahead of him and warns the Silurians, convinced that he can negotiate peace between the two races. He learns that the Silurians were once the rulers of Earth, and that they went into hibernation millions of years ago to avoid a natural disaster. As that disaster never occurred, they were never woken from their long sleep, and Man evolved into the new rulers - until now. Now the Silurians want their planet back!

To this end the creatures infect Baker with a virus which will wipe out the human race, and release him back into society. Horrified, the Doctor persuades the older, more peace-loving Silurian leader to free him with a phial of the virus, so that he can find an antidote. Hurrying back to the research centre, the Time Lord begins his work. The virus, meanwhile, kills Baker, Masters and Lawrence and sweeps rapidly across the country.

Finally the Doctor discovers the antidote, but the Silurians retaliate by attacking the station with the aim of using its nuclear reactor - the Cyclotron - to fuel a weapon which will destroy the Van Allen belt, a natural barrier around the Earth which shields it from the sun's harmful radiation. However, the reptiles are tricked into returning to their base where, much to the Doctor's disgust, they are sealed in by UNIT.

PAN him L to door. PAN him R to front door. — (QUINN COMES TO ANSWER THE FRONT DOOR. ON HIS WAY TO THE FRONT DOOR HE PAUSES ANDLOOKS AT A HEAVY WINE CELLAR TYPE DOOR - CLOSED. — BELL / BELL

PUSH IN as he unlocks front door — QUINN HURRIES TO THE DOOR. OPENS DOOR. THE DOCTOR IS STANDING THERE. — UNLOCK FX.

End: Tight DOCTOR/QUINN

QUINN: Yes?

DOCTOR: I thought you were going straight back to the research centre?

QUINN: Yes. Yes, I am.

(DOCTOR NOW STARTS TO MOVE INTO THE HALL, UNINVITED)

PULL BACK as DOCTOR X's in — DOCTOR: Only I saw your car parked outside. I thought you might have been taken ill again.

QUINN: No, I'm perfectly all right. Had to come back for something.

Let him out R — DOCTOR: Oh, I see. (LOOKING ROUND) What a charming place. Ah - this must be the living room. (OOV) It's been very nicely restored.

QUINN closes door — (THE DOCTOR DARTS INTO THE LIVING ROOM. QUINN, NOT KNOWING WHAT TO DO, SLAMS THE FRONT DOOR AND RUSHES AFTER THE DOCTOR)

111. 1 G (1G,2F,2G,2E/F) — B3,D2
DOCTOR/QUINN entering

4. INT. QUINNS COTTAGE. LIVING ROOM. DAY.

(DOCTOR ENTERS, LOOKING ROUND, WITH QUINN FOLLOWING HIM)

Let DR. our R. Tighten as Q. X's — DOCTOR: Have you had thisplace long?

QUINN: I bought it a few months after I got the job here. (CHECKING HIS WATCH) Look, I really must be going.

112. 2 E
CMS DOCTOR + Thermostat

(2 next)

(om 1)

(THE DOCTOR IS TAKING A KEEN INTEREST IN THE ROOM, AND FINDS A WALL THERMOMETER AND TAPS IT)

DOCTOR: And central heating too.

QUINN: It gets very cold up here.

113. 1 G
CMS QUINN — DOCTOR: You keep it very warm here, though.

114. 2 E a/b — QUINN: Yes, well the thermostats jammed, you see. I'm having it fixed.

115 1 G
MCS QUINN — DOCTOR: Maybe I could take a look at it for you. I like tinkering with that sort of gadget.

116. 2 E a/b
He X's fwd to MCS — QUINN: It's very kind of you, but I've sent for the people who installed it.

117. 1 G a/b — DOCTOR: Oh good. It feels like the Reptile house at the Zoo.

118. 2 E
CU DOCTOR — QUINN: (LOOK) Reptile house? What do you mean?

119. 1 G
MCS QUINN
X's fwd to CU — DOCTOR: Well, you know - the temperature ...

120. 2 E
CU DOCTOR
ZOOM OUT
PAN them R to door
PUSH IN to Pos. F — QUINN: Doctor, I really must ask you to leave. There's something very urgent I must do before I get back to the centre.

DOCTOR: Yes, of course. I'm sorry to have delayed you.

(DOCTOR EXITS, FOLLOWED BY QUINN)

121. 4 F (4F, C3, 2F) — C3
CMS DOCTOR

5. INT. QUINN'S COTTAGE. HALL. DAY.

(DOCTOR-ENTER, FOLL. BY QUINN)

(2 next)

(om 1)

PAN him L See Stable door/Look/ DOCTOR — DOCTOR: My goodness, it's just as hot out here. You really will have to get that thermostat fixed.

122. 2 F
DOCTOR/QUINN

(QUINN HASTENS TO OPEN THE FRONT DOOR FOR THE DOCTOR)

123. 4 F
MCS QUINN — DOCTOR: Anything wrong?

PAN him L to Tight 2-s DOCTOR/QUINN — (THE DOCTOR IS ON THE DOORSTEP, QUINN IS ABOUT TO CLOSE THE DOOR. BUT THE DOCTOR DOESN'T GO)

QUINN: No.

Hold QUINN's opening door — DOCTOR: You know you could save yourself a lot of trouble, if you'd let me help you.

DOCTOR X's to door. DOOR closes — They didn't catch it, you know.

(QUINN MOVES OFF)

PAN QUINN L See DR thru window DOCTOR/QUINN — NO SCENE 6 and 7

PAN QUINN R Let him out R

RECORDING BREAK : 1 to H D to 3,

124. 1 H 8. RESEARCH CENTRE. QUINN'S OFFICE. EX
LIZ/DOCTOR — THE PLACE IS CLUTTERED WITH PAPERS, GEOLOGICAL SPECIMENS, FOSSILS, POTHOLERS GEAR ETC.

LIZ AND DOCTOR ENTER.

DOCTOR X's away Tighten — LIZ: But what exactly are we looking for?

DOCTOR: Anything. I just need to know more about Doctor Quinn.

(HE IS NOW EXAMING A LOCKED CABINET)

Can you pass me that paper knife?

(LIZ HANDS THE DOCTOR THE PAPER KNIFE FROM THE DESK.

DOCTOR APPLIES IT TO THE CABINET)

PAN her R to LIZ/DOCTOR at cabinet — (LIZ LOOKS AT DOCTOR BREAKING INTO THE CABINET. SHE IS SHOCKED)

LIZ: What do you think you're doing?

DOCTOR: Breaking open this cabinet, my dear. Obviously he wouldn't leave anything important lying around. Ahh ...

(CABINET DOOR SWINGS OPEN HE BRINGS OUT SOME SHEETS OF ROUGH NOTES)

(HE LOOKS KEENLY AT THE NOTES WHILE STILL MURMURING ABOUT INSIDE THE CABINET. HE BRINGS OUT A LITTLE BOX. HE OPENS THE LID AND TAKES FROM IT

126. 1 F (on break) A BALL)
LIZ/DOCTOR
They X fwd.

LIZ: What's that?

DOCTOR sits — DOCTOR: Well, it's a ball, isn't it? (LOOKS AT IT CLOSELY) But there seem to be markings on it. Have a look.

(HE GIVES THE BALL TO LIZ TO INSPECT AND GOES ON LOOKING AT QUINN'S NOTES)

LIZ: It's a globe. Isn't this the west coast of America, but it can't be - the land masses are bunched together.

(HE SNATCHES IT BACK FROM LIZ)

PAN OFF R and ZOOM IN to MCS DOCTOR — DOCTOR: Let me see! (INSPECTING BALL) Of course! It shows the world as it was before the Great Continental Drift - two hundred million years ago. (GLANCES DOWN AT NOTES) And these notes are calculations about the age of the earth - with particular reference to the Silurian

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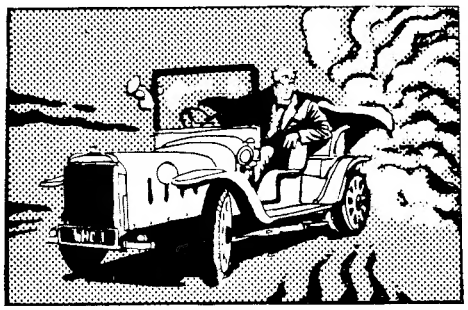


STORY REVIEW

Geraint Jones

Although 'Spearhead from Space' had set clear guidelines and foundations for a completely new style of 'Doctor Who' story, there had been some familiar and reassuring elements which could have left the viewers in no doubt as to which programme they were watching. The second story of the season, however, highlighted the new style in no uncertain terms and, almost disturbingly, made one wonder if the programme could ever be the same again...

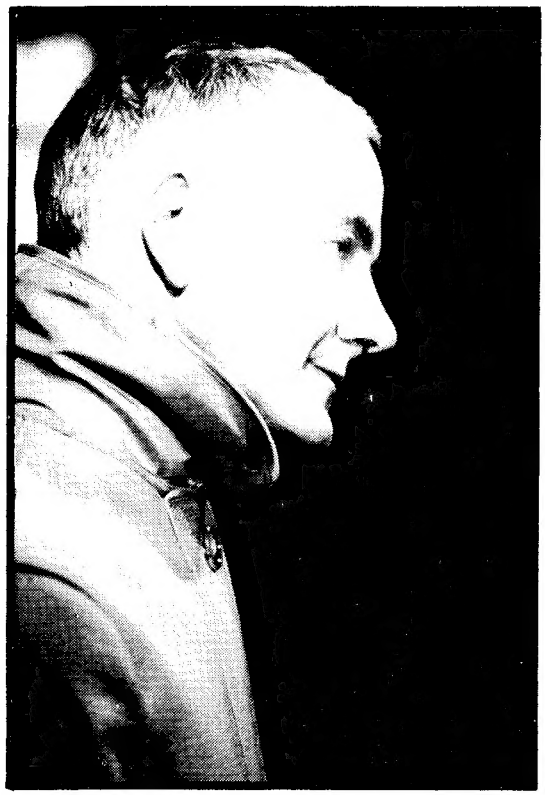
To start with, for the first time in the series' six-year history this was a story with absolutely no sign of the TARDIS; not even a mention! (The only other exception being of course the single episode 'Mission to the Unknown' (Serial "T/A") - but then that didn't even have the Doctor in it!) The Doctor's new mode of transport became an old yellow roadster called Bessie, and it is interesting to note that this charming little vehicle was given much of the TARDIS' 'personality'; namely unreliability, unpredictability and an ability seemingly to adopt a will of its own! The crown on all these other changes was the Doctor himself. It was incredible how easily he had by now become a part of the establishment; even the Permanent Under-Secretary, Masters, knew a great deal about him. Yes, 'Doctor Who' was well and truly Earth-bound.

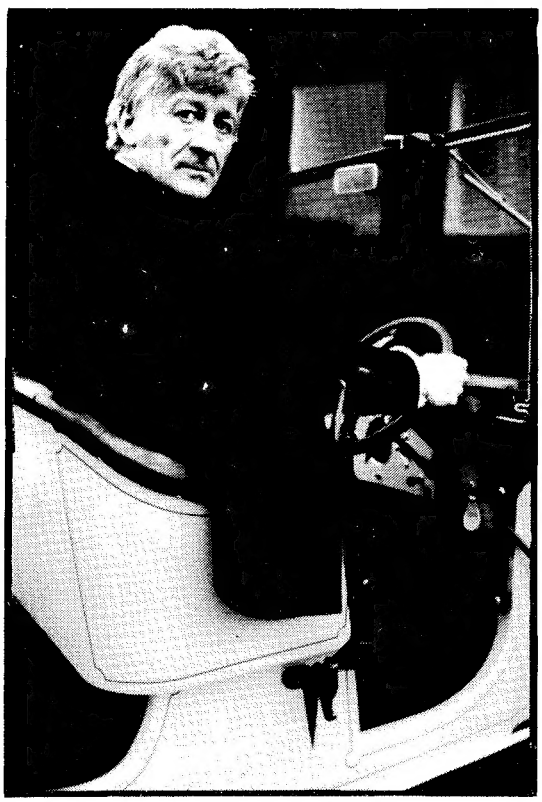
Despite the many changes, however, I found all seven episodes of 'Doctor Who and the Silurians' highly entertaining, primarily for one simple reason - it was an exceptionally good, strong, original story. Having been told by Script Editor Terrance Dicks to write "something set in caves", Malcolm Hulke had gone away and penned a serial which was anything but predictable. Hitting upon the concept of reptilian creatures hibernating beneath the Earth's surface, poised to invade, he could hardly have gone wrong. This was so different to the oft-used idea of 'them' coming to 'us'. And to cap it all, 'they' arguably had as much right to this planet as 'we' did!

Such a strong, dramatic central plot allowed for several other subplots to revolve around it. This was to be no simple tale of good versus evil, played out by stereotypes or cyphers. All of Hulke's characters were three-dimensional and well-rounded, with a wide range of motivations and emotions; and this included the 'monsters', the Silurians themselves. Despite there being times when the plot tended to sag and repeat itself, overall the pace was very brisk. Perhaps this was helped by the action being concentrated around just a very few characters and only two main centres of activity: the Research Complex and the caves. Such sets as the hospital wing and Dr Quinn's cottage were used only very minimally. Because of this, there was little or no opportunity to cut from one set-up or character/group of characters to another; indeed, throughout much of the story this convention was done away with altogether. This left us with a flow of scenes much more reminiscent of the film industry than of television. The technique of cutting from character 'A' to a completely different scene, then returning to 'A' at a later time or on a different set, is one which it had been necessary to use when programmes went out 'live', or were recorded as live. A 'bridging' scene had been needed simply to allow actor 'A' physically to move to another set, or perhaps to change costume (see 'Season 1 Special Release', page "S1-07"). By the late 1960s/early 1970s, however, when 'Doctor Who and the Silurians' was recorded, advances in television technology and production techniques were such that limitations such as these were far less severe. Of course, overcautious writers and directors are afraid to depart from conventions, even when there is no longer any need for them, so it was good to see an effort made in this adventure to go for something different. Thus at the end of the first episode, for example, we saw the Doctor in the Cyclotron room, then, after a fade to black (again, a technique developed for films), in an office and then, immediately after that, down in a cave! Interesting to note that this 'fade to black' technique, itself rather cautious, was not used again in the story.

In fact, the whole story proved that the Director, Timothy Combe, had put a lot of thought into the way he approached the script. For example, we never got to see a Silurian, fully, until the end of the third episode. Before this we had simply caught glimpses of its silhouette, claws and feet. It was nice to have a lot of subjective camera work used as well - viewing things from a Silurian's perspective. Amusing to see that the poor creatures suffer from double (or should I say treble?) vision!

The Silurians themselves were an innovative design. Although obviously actors dressed in rubber costumes, the Costume Department had





made an excellent job of the cover up. The masks were especially striking, with the 'third eye' being put to practical use in the story as well as having an aesthetic value. The electronic treatment of the creatures' voices was excellent, adding to their 'alien' reptilian quality while still, thankfully, leaving their speech clear enough for the viewer to understand.

What was especially nice about these creatures was that, as I have already mentioned, they each had a three-dimensional character of their own; they were not simply faceless rubber masks. Although none bore a name, the three principal Silurians: the Old, the Young and the Scientist, all had clear identities. After thinking that the Young one was merely an egotistical, murdering creature I especially welcomed the scene in the final episode in which he, quite unexpectedly, volunteers to guard his hibernating kin, knowing quite well that in doing so he will not live to see the day when they might again rule the Earth.

In its list of human characters, this story - unusually for 'Doctor Who' - did not support any outright villains. Each of Hulke's creations was simply misguided: Quinn by his quest for scientific knowledge ("The knowledge I shall gain is worth any risk!"); Dr Lawrence by the desire to protect his reputation and his obsession for his project; and Major Baker by his wish to make up for past failures. Because of their fallibilities, their demise was so much more believable, and ultimately sad.

The most disturbing of all the characters, however, had to be the Doctor! The opening scene was very jolly, and gave no sign of things to come. Here we had the Doctor fiddling with his new toy, Bessie, and singing a song; Liz trying to humour him; and even a numberplate with 'WHO 1' on it! After this, however, we were presented with a very serious, sarcastic and even angry Doctor throughout most of the next seven episodes. Very little humour surfaced in his character, and what there was almost always in a very dry vein. Consequently, I wasn't quite sure if I liked him! After playing the part in an almost Troughton-esque fashion in 'Spearhead from Space', Pertwee now seemed to be settling into a much more sure-of-himself incarnation:

Dr Lawrence: This is the Permanent Under-Secretary.
The Doctor: Yes, well I've got no time to chat to under-secretaries - permanent or otherwise. I must find the Brigadier!
Masters: May I ask who you are?
The Doctor: You may ask!

Being nowhere near as warm or humorous as Patrick Troughton's interpretation, coupled with the fact that he had a much stronger physical presence, the new Doctor was already demanding the viewers' attention. And there were plenty of reminders that he was no human: vast scientific experience and knowledge; an ability to appreciate both sides of the conflict; and more than a passing reference to his failings: "I'm beginning to lose confidence for the first time in my life - and that covers several thousand years".

No story, however good, is perfect, and this was no exception. There was much which annoyed me, not least the incidental music, which I found quite awful! I hardly ever notice the background music in most 'Doctor Who' stories, but one could hardly have missed it here! Heaven knows which instruments Carey Blyton used, but one sounded not unlike a blaring car hooter (Bessie's?). Another aspect of the story I found irritating was the liberal use of scientific gobbledygook. I'm no scientist, but even I could say that it was for the most part needless, and cop-out waffle ("Yes, I know! I'll try fusing the control of the neutron flow!"). And finally, one part of the plot was left completely open-ended. The fact that many of the characters were apparently affected by some sort of race-memory in the deep caves really fascinated me; especially the disturbing effect it had on poor Spencer, who began illustrating the hospital wing with cave paintings. But why? Was it a race-memory? Or an effect which the Silurians had instigated? Your guess is as good as mine.

The most memorable part of the whole adventure, however, was the finale. Ten out of ten to the production team for giving us, for once, an ending which actually made the viewer think, and crave for more. Excited by the thought of exchanging scientific knowledge and of co-existence with the Silurians, the Doctor set off into the sun. But the military mind of the Brigadier had other plans. The Silurian base is blown sky-high. The end...?

SPACE & TIME

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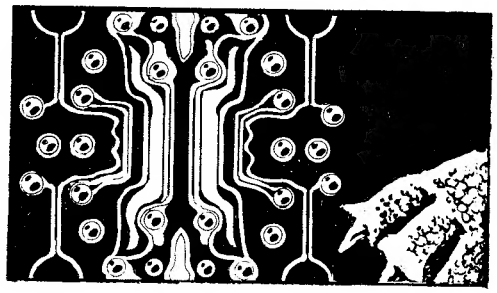


IDEALS AND BROKEN DREAMS

John Bok

Of all the alien species to have been seen in 'Doctor Who', few, if any, can have been so pathetic (in the true sense of the word) as the Silurians. Their ultimate demise at the hands of considered inferiors is a true tragedy and the associated implications of genocide are of utterly mind-numbing proportions; for it is born out of that oldest, simplest and most provocative of all prejudices: a dislike for the unlike.

The wasted opportunities, made plain to the viewer by the end of the story, constitute a sickening humanitarian crime: "The Government were frightened," says Liz, "They couldn't take the risk". Little wonder the Doctor has no time for petty-minded officialdom. The Silurians possessed a wealth of scientific knowledge of which only three people in the story realised the true potential value; the fruits of a peaceful co-existence and co-operation between the two species could have been truly magnificent.

For possibly the only time in the show's history it is a completely moot point as to who is 'right' and who is 'wrong'. There is no doubting the fact that the Silurians were here <u>well</u> before Man: is it really so surprising, then, that they should be so indignant at finding their world taken over by creatures thought to be no more intelligent than primitive simians?

To empathise better with the invidious position in which the race of reptile-men find themselves, one need only compare this story with the 1963 novel by Frenchman Pierre Boulle, 'Le Planete des Singes', wherein Ulysse Merou, a human from the Earth of 2500 AD, is catapulted into a world where homo sapiens is nothing more than a dumb, naked animal living in primitive conditions and ruled over by articulate apes. It may seem a preposterous and unthinkable situation provoking utter distaste, but it is, is essence, precisely what the Silurians were faced with upon reawakening from their prolonged hibernation; and these curious states-of-affair are something that neither Merou nor the majority of Silurians can come to terms with.

Merou has the added remorse of the ultimate revelation that his own civilisation as well has not only ceased to be, but has also been replaced by one developed by and for apes. It is interesting to note that in 'Doctor Who and the Silurians' it is the elder generation within the two sides which agrees to a concord: the Doctor, Quinn (albeit for personal gain) and the Old Silurian, whereas the impetuous Youth of both camps - the Brigadier, Miss Dawson, the Young Silurian and the Silurian Scientist - are happy enough to wipe out the other race without giving them a chance. In Boulle's novel, Merou panics and takes flight (literally), being heavily outnumbered, but had there been many more of his own kind to aid him, it is probable (in view of the way in which he was treated by the creatures he had hitherto considered beneath him) he would have had no second thoughts about trying to reclaim, by force, the Earth which, when he left it on his mission of discovery, had belonged to Mankind. "Violence", wrote Isaac Asimov, "is the last refuge of the incompetent" but, unable to shrug themselves of their primitive instincts of revulsion and territorial power, two otherwise intelligent species throw understanding out of the window, and the moment <u>that</u> happens the end, although tragic, is inevitable. The Old Silurian is the only one of his race to realise (after impassioned pleas by the Doctor) that both species <u>can</u> live together; but the others are unwilling to share the planet and the humans jump to conclusions which only irritate the circumstances.

A further literary comparison can be made with Washington Irving's Rip Van Winkle who, venturing into the Kaatskill Mountains (a branch of the Appalachians, to the west of the Hudson River), finds a community of people who seem to be a throwback to the first Dutch settlers of the area.

Whilst they are not looking, he partakes of some of their liquor, which they had been treating almost reverentially, and falls asleep for twenty years. When he returns to his village he finds it changed; much bigger and with new inhabitants. Rip is a stranger in his own land. His story at least, though, <u>does</u> have a happy ending. Although there is hostility shown towards him initially, he is recognised by the older people. His daughter then arrives and vouches for him, and eventually the villagers capitulate and accept him back.

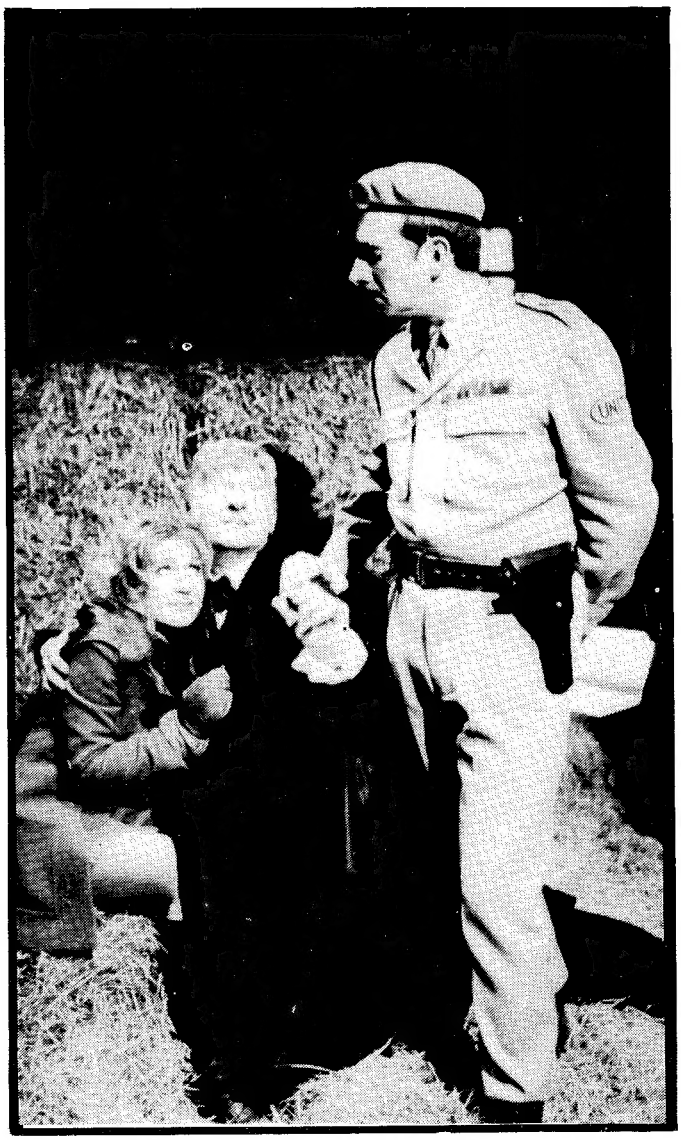
Boulle's novel was translated into the successful film 'Planet of the Apes', albeit with hefty changes. Unfortunately this adaptation, in common with the other films and the television series that were to follow it, lost many of the ironies that the book contained. This is a pity, because it is those ironies which force the story's message home and leave the best and most thought-provoking impressions. But the fundamental revulsion at the rise of another and supposedly lesser species is there all the same. These impressions constitute one of the most effective lessons anyone can be taught, i.e. to be put in the other person's place, to look at a situation from the opponent's point of view. By this process, a mutual empathy is engendered, with respect and harmony following very

soon after. This is, of course, presupposing that both sides (viewed from a completely detached point) can be justified in their beliefs - narrow-minded though they may be. The Silurians wish to reclaim their world which they lost through unfair default. Just as the Silurians instinctively (despite their race's intelligence) could not tolerate living on equal terms with humans (whom they still regarded as mere apes), so we would take a lot of getting used to parity with intelligent monkeys (it could actually be further argued that apes have more right to this planet than we do because we 'came' after them; however, my argument is based on the order of sentient intelligentsia): we were here first...

For a more down-to-earth simile to understand the basic power struggle, cogitate upon the Californian forty-niner who, once he had found land which he suspected contained gold, laid claim to it and guarded it viciously against any potential usurpers.

Despite their justifiable claim to Earth, though, the Silurians are living on borrowed time - their unwillingness to come to terms with the new situation, combined with an in-bred arrogance, lead to their grossly underestimating the formidable nature of homo sapiens, none more so than the Young Silurian: he fiercely believes in the superiority of his race and disregards completely the Scientist's fears that the Doctor may discover a cure to the disease which they have unleashed: "The disease will be beyond the understanding of their science ... They're only apes. They will not develop a cure." These words more or less seal the fate of the otherwise-noble reptile men and the Young Silurian's proud boast "Our leader is dead. I killed him. I am the leader now" does not inspire much confidence for the two species living together peaceably.

The Doctor is quick to realise how easily the situation might get out of hand due to misunderstandings. He (as an independent arbiter) realises that <u>both</u> races are entitled



to the planet and so he desperately attempts to bridge the gap. Exercising simple logic, he comes up with an easy, obvious and amicable solution to the dilemma: make over to the Silurians those vast areas on Earth which are baked in heat - useless for Man, but perfect for reptiles - and in which they could construct cities and a reborn civilisation. It is he who also suggests an initial way out of the impasse, by the freeing of the soldiers trapped in the caves: "Someone has to make a move, otherwise this whole thing will end up in complete catastrophe".

But the peaceful ideals are swept away by the more violent reactionary ones, glorified and imposed by a Youth who believe the planet is their own and not to be shared. The Young Silurian remarks: "The species is dangerous and hostile. We should kill them all" and, for the humans, Miss Dawson states that "We must destroy them before they destroy us". The justification on both sides is that the other has shown hostility: they are both (willingly?) blind to the fact that, in each case, it has been in self-defence through misjudging the circumstances. To each side the answer is simple: eliminate the arrogators. Ignorance triumphs over intelligence: the majority of the Silurians believe the humans to be dangerous and unfit to share the world with; they cannot credit that that which they left behind, something that they regarded as nothing more than a pest, has survived, adapted from barbarism and fought for its continuation, thereby deserving a rightful claim to the Earth; and diametrically opposite, we have within the humans what amounts to an unwillingness to accept the thought that we are not the rightful keepers of the world any more, that we were preceded by another life-form just as intelligent as we are, if not more so. This fear of the unknown breeds hatred which, in turn, leads to unjustified mass slaughter when there was another and better way. The superiority of the Silurians was replaced by that of the humans. So much for the ideals ... the dreams too lay in tatters.

PRODUCTION OFFICE

Jeremy Bentham

"Auntie doesn't teach you how to be a drama Producer. She just picks you up by the scruff of the neck and drops you in it..."

Few descriptions of the initiation of new BBC Producers could be more appropriate than Barry Letts' own acid remark concerning his opening months at the helm of one of British television's most complex programmes.

Overcoming near-insurmountable problems, Derrick Sherwin had finally managed to get 'Spearhead from Space' (Serial "AAA") off the ground as a fully location-filmed production. The results had impressed department heads like Shaun Sutton sufficiently that, perhaps reluctantly, they felt there was a future for the seven-year-old show after all. But while Sutton was happy to approve 'Doctor Who's continuation, Derrick Sherwin was just as keen to move on. After several months in the Programme Allocation doldrums Peter Bryant's 'Paul Temple' series was, at last, on the schedules. Bryant was named as Producer and he, in turn, wanted Sherwin as his Script Editor.

Barry Letts was the BBC's second choice to take over from Sherwin as Producer of 'Doctor Who'; the first, a seasoned veteran of the series, having declined the invitation. Although originally an actor by profession, Letts had, since 1966, proved his worth as a very competent BBC staff Director. On his one 'Doctor Who' production, 'The Enemy of the World' (Serial "PP"), he had not only made the first major use of discontinuous recording in the series but had also raised the idea of doing the show on a six monthly rather than year-round basis, thereby allowing more rehearsal time, more time to experiment with technology, more money to afford better production values and a generally far less arduous production schedule.

All these looked like attractive by-products of the nine months production/six months broadcasting schedule ultimatley evolved from this suggestion. So as Derrick Sherwin prepared to take his leave, the originator of the suggestion was 'sworn in' as his successor. In October 1969 Barry Letts became the new Producer of 'Doctor Who'.

Contrary to standard practice, where an in-coming Producer will spend some time 'trailing' his predecessor, Letts was thrown in at the deep end. At the first production meeting for 'Doctor Who and the Silurians' he was introduced to Jon Pertwee, Terrance Dicks and the senior Designers by Bryant and Sherwin. By the second meeting he was on his own and up against the same problem that had almost doomed 'spearhead from Space'.

"When I arrived," he recalls, "there was an almighty row going on with the scenery people. They said we shouldn't have more scenery in the television studios at the Centre (which were much larger) than we'd had in Studio D at Lime Grove, because it made it a bigger show, a more expensive show, and they argued they couldn't give us the resources. We said no; we wouldn't accept this. As far as we were concerned each show should be judged on its own merits.

"In fact what happened was that the sets that had actually been designed for 'Doctor Who and the Silurians' they flatly refused to encompass. They said they could not handle such a weight of scenery. So all the underground caves where the Silurians lived had to be redesigned at the last moment in a different way. I think Barry Newbery did a marvellous job in producing some very good effects with very minimal scenery."

With Letts having agreed to this compromise 'Doctor Who and the Silurians' episode one finally limped into studio, several months behind schedule, in December 1969. To all intents and purposes it looked like a Troughton show - with six small scale sets and a recording schedule not that dissimilar to the series' very first episode. Only the presence of several pages of differently coloured paper in the script marked any distinction at all between this and the as-live, 25-minute recorded episodes of six years before. Yet this was the stem of many changes to come, as Letts explains:

"This question of the scenery was a catalyst for one change I did want to make right away. You see, every time we came to plan a show there was an argument. Scenery said it was too heavy, we said no it wasn't. So I called a big meeting, as big as possible. I got all the scenic servicing people, the studio management, my Head of Department, the top studio planners, everyone together at the Centre for a discussion. I then said that it seemed to me that what was needed was early information - to decide on the sets needed for each show and get them sorted out in rough much earlier than we had been doing, and then get in touch with the scenic people concerned and discuss through with them.

"At this meeting I said it seemed to me that the big snag was the fact that we did one episode per week. It didn't give anybody time to plan anything, plus each week we were having to put up and take down all these heavy sets, which was a great pity. So, speaking as an ex-actor, I thought it would be advantageous if we could do two a fortnight instead of one a week. If we planned our scenery such that two episodes would use the same sets more or less, that would make it possible.

"Harry Coterell of Studio Management immediately said, 'Ah, that's something I've been advocating for a long time to do with these half-hour shows, but I've never been able to get any Producer interested'."

Between them Letts and Coterell worked out the means to producing 'Doctor Who' on this new, fortnightly turn-around basis. It took the best part of the season to re-gear fully into the new system, hence both 'Doctor Who and the Silurians' and the following story were still done weekly, a nightmare planning and rehearsal process which Letts says compared closely with his years in twice-nightly weekly rep. Yet so successful did the fortnightly formula prove when it did begin to operate that it was ultimately adopted by every half-hour drama production within the BBC, including even John McCrae's esteemed Classic Serials Department.

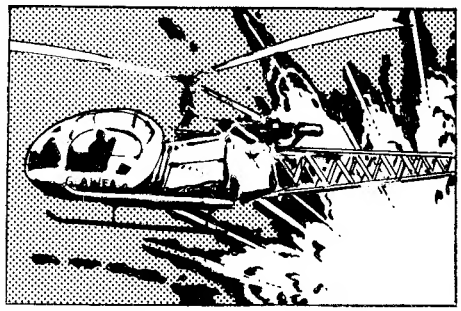
Clearly 'Doctor Who's new Producer had well and truly arrived - hard on the heels of the new Doctor himself. In its first text feature on 'Doctor Who' of the 1970s, entitled 'Two Edwardian Chassis', 'Radio Times' described the Doctor's new vintage roadster, 'Bessie', and presented an interview with Jon Pertwee. In this Pertwee said:

"Apart from once or twice in the very early days I had never seen the series, so I really had no pre-conceived notions about how the part should be played. And since Dr Who has himself been re-created for this series, it isn't like taking over a part as in the theatre when the previous actor has established the role. I am choosing to play the character straight, I'm not looking for comedy but allowing the comic aspects to emerge as they happen."

With Barry Letts as Producer, the experienced Terrance Dicks as Script Editor and Jon Pertwee as the new Doctor, 'Doctor Who' was surely destined to begin the new decade of the 1970s on a very high note indeed.

WRITING FOR TELEVISION

Geraint Jones



The most vital aspect of any television drama is its script, and yet the art of writing for television is one which is rarely discussed in print. In 1974, however, Malcolm Hulke published a book - 'Writing for Television in the Seventies' - which was to become a virtual bible of the medium for many would-be script-writers and which gave a revealing insight into the author's approach to his work. It also provided an opportunity to re-assess stories like 'Doctor Who and the Silurians' in a new light, to see if Hulke practised what he preached.

As another 'Doctor Who' writer, Dennis Spooner, once asserted, a good plot structure can be likened to the letter 'W'. A scene, and a show, works best in 'W's. You have to start at the top with something exciting to grab the viewers' attention, then you can afford to let the plot fall off for a while, allowing perhaps for some character development. Soon, though, something else exciting will have to happen; another peak in the structured 'W'. Then another trickle, another peak, and so on. And to end the episode, a golden rule of the 'Doctor Who' format, a cliffhanger! That Hulke's script for 'Doctor Who and the Silurians' conforms to this pattern is clear; witness, for example, the opening scene of the first episode with its two characters, plenty of atmosphere and, to cap it all, a twenty foot high prehistoric monster. A masterly bait with which to hook the viewers.

This development of plot is something which is generally thrashed out in the storyline; the starting point of almost all writing for television, and all 'Doctor Who' stories. Many writers find this the most difficult aspect of their work. Once the jigsaw is formed, colouring it with dialogue can be a relatively simple and pleasurable task - but coming up with the initial ideas and fitting the pieces together in a logical manner can be a nightmare! When Malcolm Hulke first learned from Script Editor Terrance Dicks of 'Doctor Who's new, Earth-bound format for the 1970 season, he was horrified. To his mind, the writers would now be far more restricted and their stories would inevitably tend to fall into one of two categories - either 'they come to us' or 'mad scientist runs amok'. In devising his storyline for 'Doctor Who and the Silurians', he made a conscious effort to avoid this trap - and succeeded brilliantly.

Of course, sometimes a certain plot development can be no more than padding. It is tempting to suggest, for example, that the introduction of the Silurian virus in the fifth episode was merely a device to stretch the story out over seven episodes. Although it does fit in well with the rest of the narrative, the story could doubtless have worked well enough without it. Having introduced the concept, however, Hulke incorporated it in such a way that it seems almost an integral part of the tale.

Perhaps surprisingly, Hulke did not cover storyline construction as a separate topic in 'Writing for Television'. Rather, he mentioned it in passing when discussing other matters, such as dialogue - an area he went into in great detail. If the storyline is the bricks of a script, the dialogue must be the cement which holds the whole thing together (and in some cases might cover up a few holes - Hulke's liberal use of pseudo-scientific gobbledeygook being a good example). One need only look at a page of dialogue from a Malcolm Hulke script to see that he himself took seriously the advice in his book that: "Most directors and actors prefer the cut and thrust of an exchange of short, sharp sentences between characters". Viewers get bored with long passages. Moreover, people simply do not speak like that; interruptions and cross-cutting abound. The type of dialogue advocated by Hulke is much more dramatic and interesting to listen to. Almost every page of the script for 'Doctor Who and the Silurians' shows a flow of crisp speeches, rarely more than one or two lines long.

Hulke allocated a mere two and a half pages of his book to the subject of characterisation, yet this is arguably an area in which he personally triumphed above all else. This is discussed in more detail elsewhere, but in essence Hulke's great strength as a writer was that he did not simply create 'types'; rather, all of his characters were three-dimensional, based on "direct, personal observation".

On the technical side, the distinction between film and video is analysed in some depth in 'Writing for Television' - but always in terms which the layman can understand. Like all seventh season stories, 'Doctor Who and the Silurians' incorporated extensive use of OB filming. This was still in the form of film inserts for what was primarily a studio production, however, and it will be noted that Malcolm Hulke abided by the golden rule of such inserts - keep dialogue to a minimum. OB filming is expensive, time-consuming and susceptible to one factor beyond the control of even the most experienced producer or director - the elements. A gust of wind can wreak havoc with the most finely-crafted of lines!

The point which Hulke stressed again and again was that television is a very limited medium. One is limited to so many sets, so many actors, so many minutes of film, etc. In this respect, the writer has to think in cold, almost mathematical terms. There are, however, advantages to such constraints. As Hulke said: "The only sensible psychological approach is surely to accept the limitations and then to make the very best of them. In fact, first-rate drama can sometimes spring from the limitations themselves". Hulke proved the point here, coming up trumps after being told by Terrance Dicks simply to "write something set in caves"! Despite all the science involved in writing for television, however, it remains, in essence, an art. A good writer is influenced by inspiration as well as economics. Something no book can teach...

TECHNICAL OBSERVATIONS

Jeremy Bentham

'Doctor Who and the Silurians' started life as a six-part storyline which very quickly gained an extra episode once out-going Producer Derrick Sherwin's structure for the season as a whole was finalised.

The allocation of seven episodes to the story meant that a relatively large amount of location filming could be done. Although Malcolm Hulke's script suggested Derbyshire as the setting, Director Tim Combe and his team went no further north than Buckinghamshire for countryside locations.

16mm film cameras were used for all location filming, including one hand-held camera with a red acetate filter cowl fitted to simulate a Silurian's point-of-view.

One element added to Hulke's script by Terrance Dicks and Tim Combe was the UNIT "Windmill 123" - alias the BBC's outside broadcast helicopter. This inclusion was strongly favoured by new Producer Barry Letts, who saw the 'James Bond' film series as a useful source of inspiration for 'Doctor Who' while its hero was stranded on Earth.

Letts' enthusiasm for the 'James Bond' vogue resulted in one further addition to the regular 'cast' - 'Bessie'. A hybrid creation from a Ford Popular chassis topped with a 'Glentura Plastics' body shell, the car was brought in after Letts had seen, and approved of, the Doctor's impromptu driving of a vintage roadster in 'Spearhead from Space' (Serial "AAA"). A keen motoring and rally enthusiast, Letts himself arranged the purchase of Bessie, which became BBC property in the autumn of 1969. Its number-plate, WHO 1, would ordinarily have been an illegal registration (a vehicle with that number already being in the possession of a private car owner), so the 'Doctor Who' team could use it on public roads only with written Police approval, or else on private roads while on location.

The most complex scenes of location filming were those shot in and around London's Marylebone main line railway station. Out of necessity these were done on a Sunday with the full co-operation of the Police and British Rail. To bump up the number of extras seen in the episode six plague death sequences, virtually all members of the production team - including Terrance Dicks, Barry Letts and Tim Combe - had infection make-up applied to their hands and faces and were told to 'die' convincingly for the cameras. With two Film Editors hired to montage the finished shots, the resultant sequences, overlaid on studio recorded scenes, proved to be some of the most visually horrific material ever seen in the series.

All location filming for this story was done months in advance of the studio sessions, which were postponed until December 1969 because of the scenery strike (see 'Spearhead from Space', page "51-08").

By the time studio recording began Barry Letts had formally taken over as Producer, and some of his production ideas were already in evidence. Jon Pertwee recorded his first episode as the Doctor (the whole of 'Spearhead from Space' having, of course, been shot on film) on Monday December 8th 1969 in Studio 3, Television Centre. Where possible scenes were still recorded in transmission order, without recording breaks, as they had been throughout the whole of the Hartnell and Troughton seasons. The only real departure from this was that none of the cave scenes needed for the first episode were done that day.

Five cameras in all were used for the first episode. Of these, three were conventionally mounted 'pedestal' cameras, one was 'Mole/Richardson' mounted (on a cantilevered crane for high shots) and one had a 'Snipe' mount to enable the use of low, floor-level shots.

The cave sequences for all seven episodes were recorded on December 15th and 21st. Despite the flimsiness of the set (Designer Barry Newbery was continually being called upon to redress it when parts of it folded down and collapsed) the fibreglass sections held together long enough for a fairly large-scale look to be achieved. To supplement backgrounds in many of these shots the new technique of Colour Separation Overlay was employed for the first time in 'Doctor Who'. Its first actual usage was as backing to a cave set shown in episode three.

The ending of the first episode was changed from Malcolm Hulke's original script. In his version Major Baker reveals to Liz his suspicion that there is a double agent at work within the research centre. Because this track of narrative was never fully explored subsequently in the serial Terrance Dicks elected to remove it, substituting the Doctor's confrontation with the Silurian dinosaur instead.

Due to the large amount of film work featured in episode three, the studio sessions for episodes two and three were done together, back to back, on December 22nd 1969 in Television Centre Studio 1. This required a longer than usual recording, lasting from 20:00 through to 23:00, ergo one hour's overtime for all studio staff. All the episode four scenes in Dr Quinn's cottage were also done that day, to save re-erecting the set during the next session on January 5th 1970.

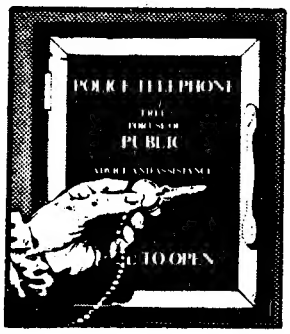
Six Silurian costumes were made for this story, all of them a co-operation between the Costume and Visual Effects Departments. Christine Rawlins designed the body suits from a thin, PVC-like material. The feet, hands and heads were latex constructions designed and built by James Ward. Each head came from a two-piece mould and had a torch in the 'third eye' mounting (with a remote actuating switch) and a peg fitted behind the mouth. The Silurian voices were all pre-recorded by Brian Hodgson at the Radiophonic Workshop and relayed through the studio's 'talk-back' during recording. Thus, on hearing his lines, each Silurian actor would indicate speech by prodding the mouth peg in his mask with his tongue.

Assistant Visual Effects Designer Anna Braybrooke was responsible for the dinosaur 'watch-dog', affectionately named 'Bertram, the Friendly Monster' in the scripts. Not knowing that CSO could make a small rod-puppet look huge on screen, Braybrooke built a six-foot human-operated dinosaur costume. When complete, it was so heavy that the head (filled with mechanisms to make the jaw open and the eyes move) had to be supported by a wire from the studio ceiling attached to a metal ring fitted into the 'skull', thus severely restricting its range of movement.

The shot of the Doctor and Liz looking down into the dinosaur pit in episode four was accomplished by Overlay (see 'The Mind Robber', page "45-08") rather than CSO.

CSO and back-projection were used for the sequence of the Silurian Scientist comparing an image of an ape with that of Major Baker. The ape picture on the scanner was back-projection onto a blue screen. When the back-projection was faded down the CSO camera registered the blue and substituted a shot of Baker instead.

Carey Blyton's incidental music was realised by Paul Harvey (clarinets), Michael Oxenham (clarinets, sopranino and recorders), Neill Sanders (horn), Vivian Joseph (cello), Gordon Kember (piano) and Stephen Whittaker (percussion).



PRODUCTION CREDITS

Stephen James Walker

SERIAL "BBB" — COLOUR

PART 1	Duration 24' 15"	31st. January 1970
PART 2	Duration 23' 08"	7th. February 1970
PART 3	Duration 23' 16"	14th. February 1970
PART 4	Duration 25' 00"	21st. February 1970
PART 5	Duration 23' 58"	28th. February 1970
PART 6	Duration 24' 15"	7th. March 1970
PART 7	Duration 22' 55"	14th. March 1970

CAST

STARRING:
Doctor Who.....Jon Pertwee
Liz Shaw.....Caroline John
Brigadier Lethbridge-Stewart.....Nicholas Courtney

FEATURING:
Dr Charles Lawrence.....Peter Miles
Miss Dawson.....Thomasine Heiner
Dr John Quinn.....Fulton Mackay
Major Baker.....Norman Jones
Edward Masters.....Geoffrey Palmer

WITH:
Spencer.....John Newman
Davis.....Bill Matthews
Dr Meredith.....Ian Cunningham
Roberts.....Roy Branigan
Captain Hawkins.....Paul Darrow
Doris Squire.....Nancie Jackson
Squire.....Gordon Richardson
Travis.....Ian Talbot
Private Robins.....Harry Swift
Hospital Doctor.....Brendan Barry
Corporal Nutting.....Alan Mason
Private Wright.....Derek Pollitt
Technicians.....Keith Ashley, Ronald Gough
Peter Holmes, Richard King
Leonard Kingston, Stewart Myers
Cy Town, Joan Harsant
Cara Stevens, Terry Denville
Soldiers.....Brian Haughton, Mark Johnson
John Spradbury, Alex Donald
David Melbourne
Nurse.....Gillian Toll
Receptionist.....Sheila Knight
Old Silurian.....Dave Carter
Young Silurian.....Nigel Johns
Silurian Scientist.....Pat Gorman
Silurians.....Paul Barton, Simon Cain
John Churchill
Silurian Voice.....Peter Halliday
Extras.....Peter Ray, Michael Moor
Jean Hylton, Alison Daumler
Betty Richardson, Pat Matthews
Maureen Nelson, Iona MacCrae
Constance Carling, Willy Bowman
Stenson Falcke, Jim Delaney
George Romanoff, Walter Henry
Colin Cunningham, Brendan Barry
Richard Steele, Alan Mason
Derek Pollitt, Nigel Johns
Lynn Turner, Josie Dent
Joyce Windsor, Winnifred Ray
Jean Shannon, Brendan Skilton
Sue Casters, Joanna Lawrence
Rosina Stewart, Harold Horsham
Hugh Cecil, Roy Pearce
Ray Rashley, Harold White
Ray Denton, David Parry
Bella Emberg, Mostin Evans
John Shorter, Peter Brett
Liz Powers, Antonio di Maggio
Harry Swift, Alan Clements
Bernard Barnsley, John Doye
Paul Hawking, Alan Hood
Michael Earl, Barry Kennington
Olive Macneil, Paul Barton
Pat Gorman, Norton Clark
Keith Goodman, Michael Lomax
Alan Viccare, David Billa
Patrick Milner

TECHNICAL CREDITS

Visual Effects.....James Ward
Costumes.....Christine Rawlins
Make-up.....Marion Richards
Teresa Wright
Sound.....John Staple
Vision Mixer.....Mike Catherwood
Incidental Music.....Carey Blyton
Production Assistant.....Chris D'Oyly-John
Special Sound.....Brian Hodgson
Script Editor.....Terrance Dicks
Designer.....Barry Newbery
Producer.....Barry Letts

DIRECTOR:

TIMOTHY COMBE

BBC tv 1970